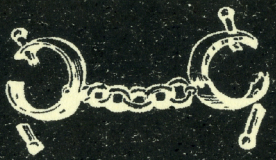
WRFL

Rifle

FALL 2021



free for all

88.1 FM

wrfl

RiFLe

linktr.ee/WRFL

wrfl.fm @wrfl881 wrfl wrfl881 @wrfl881 @WRFL @wrfl881

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WRFL's Mission

As an FCC licensed, non-commercial educational radio station and a student organization at the University of Kentucky, WRFL's mission is to:

1. Provide its members professional training and guidance in radio operation management, program development, and quality broadcast performance.

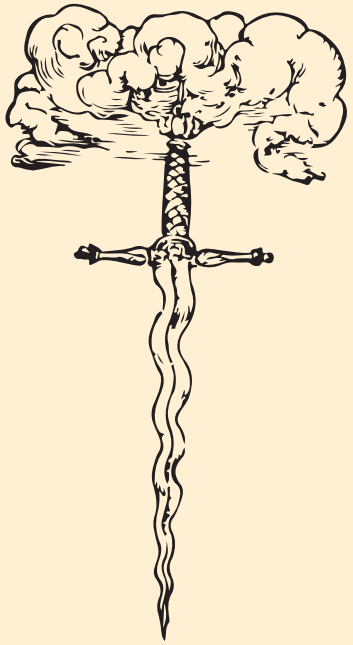
2. Offer its listeners a source of music, news, and other programming not regularly found through other media outlets in central Kentucky.

3. Support arts and music in the Lexington Area.

Become a part of WRFL as a DJ or a volunteer!

WRFL is open to both UK students and community members. We have an open training program for DJs every semester!

Find out more at **wrfl.fm/dj**!



A letter from WRFL's General Manager

Dearest Reader,

Thank you for picking up this latest edition of the RiFLe. I'm incredibly excited for all of the fun things that you will find inside, and I know that Claire put her heart and soul into this zine (as usual <3).

This fall semester, WRFL has returned to being fully back in person. It is so good to be back, and I think that all our DJs will agree with that sentiment. Thank you to our Board of Directors, who put so much effort into making our transition back to in person as smooth as possible. And of course, thank you to our volunteer DJs who jumped at the opportunity to be back. WRFL wouldn't sound the same without you, and I'm glad that our schedule has (almost) returned back to how it was pre-pandemic.

When I joined WRFL in Fall 2018 as a STEAM Academy intern, I never expected to be so involved with it as much as I did. WRFL has always been a special place to me, one where I could be fully accepted, and one where I could connect with other people who had the same interests as me (while also being exposed to a wide variety of different personalities).

Everyone involved with WRFL has one thing in common: we love radio, and we love our radio station, and I think that's awesome.

I love you all,
Camille M. Harn
General Manager

A letter from the editor

As always, I'll start by saying many thanks to all those who contributed to this edition of the RiFLe. It wouldn't be possible without you guys, and I owe you my infinite gratitude.

With WRFL being back almost completely in-person this show cycle, WRFL is finally starting to really feel like WRFL again, and it's reminding me of all of the reasons I joined the station in the first place over 3 years ago. Radio is one of those special mediums that has started to acquire a specific niche of especially dedicated fans. Someone more pessimistic than me would simply say that radio is dying. I would hate to say something like that, because, as radio shifts away from the mainstream, it is shifting into a space completely populated by far more dedicated radio-enjoyers. In our case, that's all the real WRFL-heads who live and breathe for the novelty of college radio and everything that entails--from the weird music to the on-air banter to the minor radio-hiccups. It's radio that's really community-powered in a literal way. And for a minute there, we lost a lot of that spirit, obviously due to circumstances entirely outside of our control. But coming into the station now once again feels like what it was like to go in there in January of 2020, or summer 2019, or fall 2018, or anytime over the last 33 years when there's always someone there, in the booth, doing the goddamn radio. You love to see it.

And what's great about the RiFLe is that it's a reflection of all of the people that make WRFL, and all of Lexington, a special place. WRFL is a cultural touchstone in Lexington: a testament that Lexington has always been weird and full of art, music, and unique people who are dedicated to disseminating that culture to as many people as possible through the power of radio waves.

So what if radio is dying? As far as I can tell, we're just starting to live again.

Thanks for reading the RiFLe. Thanks for listening to the radio. Thanks for being cool enough to care.

Lots of love and all the best,
Claire Thompson
Design Director

Meet the Board of Directors

Questions:

1. Name
2. Position
3. Hometown
4. An unpopular music opinion

1. Camille Harn
2. General Manager
3. Lexington, KY
4. Taylor Swift is overrated, and we should give our energy to smaller artists that aren't in the 1%.

1. Claire Thompson
2. Design Director
3. Lexington, KY
4. Guitar music is not real music.

1. Trenton Upchurch
2. Programming Director I
3. Columbia, KY
4. Music from 2000-2009 is the best era of basically any basic genre.

1. Lucas Manning
2. Programming Director II
3. Louisville, KY
4. Acoustic guitar sounds bad.

1. John Henry Reynolds
2. Production Director I
3. Lexington, KY
4. If it has vocals, it's bad.

1. Lexi O'Donnell
2. Production Director II
3. Bel Air, MD
4. There is no such thing as bad music, and cringe culture around music, including pop, should die.

1. Alex Hamilton
2. Membership Director
3. Union, KY
4. Bruce Springsteen is overrated.

1. Kristen Gould
2. Music Director
3. Avon Lake, OH
4. Phoebe Bridgers makes very good music, but it isn't original enough to warrant all the hype around her.

1. Rae Bandy
2. Local Music Director
3. Dacula, GA
4. The only "bad music" is music made by abusers.

1. Kaelyn Harris
2. Library Director
3. Louisville, KY
4. Sick Jan by Chris Fleming is the pinnacle of musical comedy.

1. Aly Norton
2. Promotions Director I
3. Richmond, KY
4. Country music isn't inherently bad.

1. Johnna Warkentine
2. Promotions Director II
3. Shelbyville, KY
4. We need to bring back pop songs with long fade-outs at the end for no other reason other than that I think it's kitschy, nostalgic, and cute.

1. Alayna Tobo
2. News Director
3. Atlanta, GA
4. The voicemails in most songs are very unnecessary.

1. Ian Harrison
2. Development Director
3. Synechdoche, NY
4. I Am Receiving Messages From God.

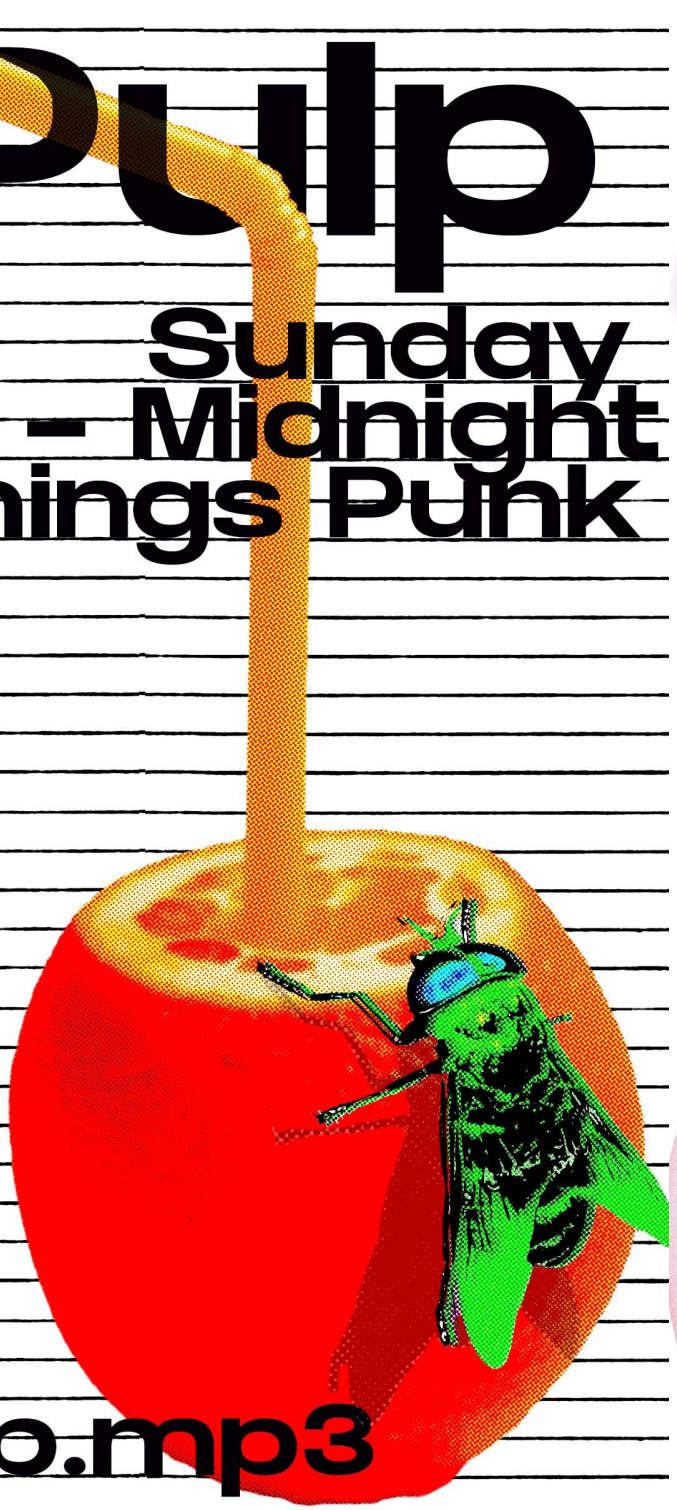
1. Tyler Marie Collins
2. Website Developer
3. Cincinnati, OH
4. Pop music is good.

1. Mary Clark
2. Station Advisor
3. Lexington, KY
4. The Voidz are better than The Strokes.

1. Jing Zhang
2. Graduate Assistant for Events and Marketing
3. Beijing, China
4. Music is a brain therapy.

Pulp

Sunday
10pm – Midnight
All things Punk



pulp.mp3

Identity Crisis with kristen

Wednesdays at 10pm

only on WRFL

student artists

The following pages contain work by a selection of current undergraduates, graduate students, and alumni of the University of Kentucky School of Art and Visual Studies.

Reilly Deller

@reilleydellerart
reilleydellerart.com

Haring and Basquiat Inspired Vase
2021

Mug set with serving tray
2021

Reilly Deller (she/her) is a multidisciplinary artist focusing in ceramics, sculpture, illustration, and fiber art. The continuous theme throughout Reilly's work revolves around self-introspection and how she perceives her surroundings. Reilly makes art as it comes to her. Rather than making a concrete blueprint for each piece, she expresses emotions she experiences visually. It is a type of meditative process for Reilly. In much of her work, the characters "Watchers" can be seen. Reilly has grown and developed them carefully over time into their current design. They represent the individual viewing the world and the emotional journey that accompanies.

Abby Green

@abbygreenart
abbygreenart.wixsite.com/portfolio

Identity
Procreate
11" x 14"
2021

Breakfast is Served
Procreate
6" x 6"
2021

Love Birds
oil paint
8" x 8"
2020

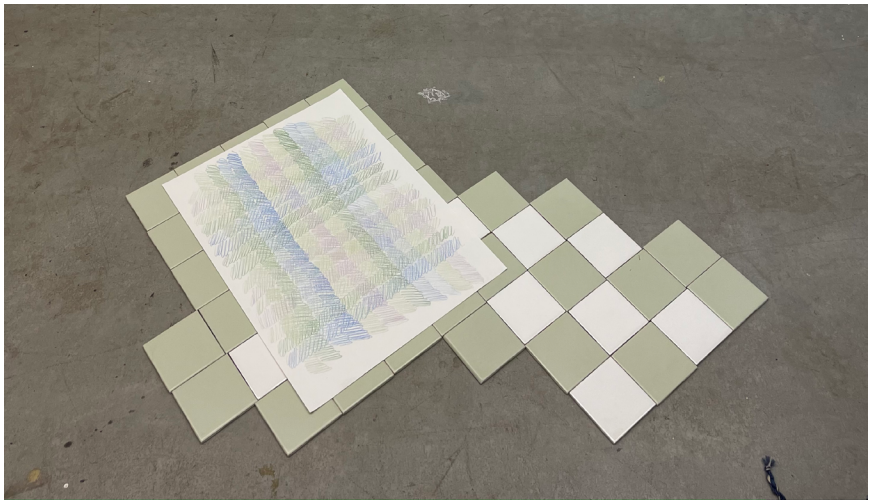
Jayda Johnson

Halloween on 25 Bragdon Street
oil on canvas
30″ x 40″
2021

Queen Mother/Mitochondrial Eve
oil on canvas
48″ x 60″
2021

Melanie Landsittel

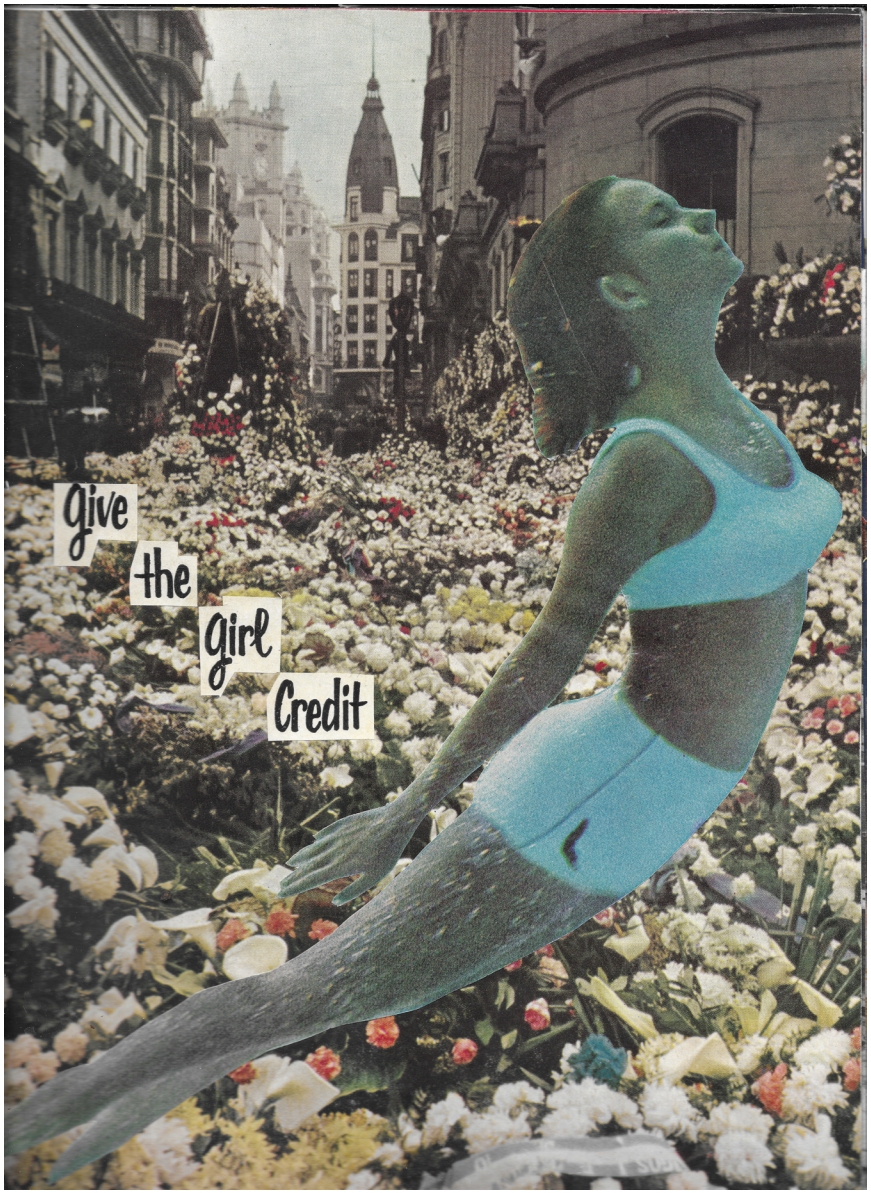
@melanielandsittel
melanielandsittel.com



I create work to explore the liminal space between intimacy and kitsch within the matrix of interpersonal communication and relationship, negotiating between the filtering presence of the digital interface and physical interaction.

Aly Norton

@coollisasimpson



Give the Girl Credit
collage
December 2020

On Fire
collage
August 2021

Lexi O'Donnell

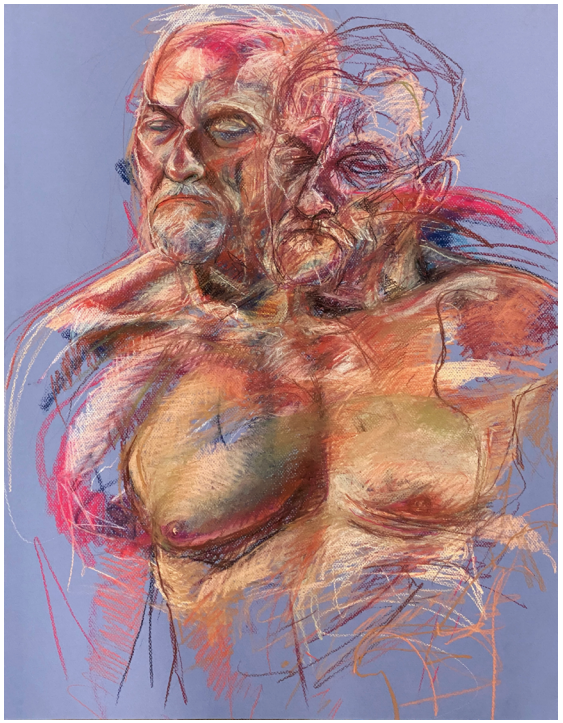
@laodly

Reagan Profit

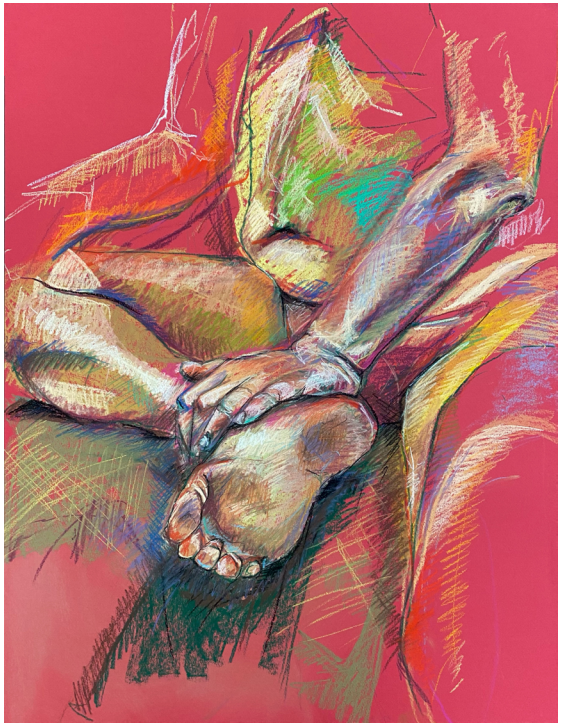
instagram: @reaganelizabethart
tik tok: @rea.liz.art

Fire + Ice
oil on canvas
36" x 36"
2021

My work uses the combination of realism and abstraction to explore a myriad of complex human emotions. I'm currently interested in exploring the relationship between the highly rendered and the implied in my work.



portrait study
pastel on mi teintes paper
19" x 25"
2021



study (man on red)
pastel on mi teintes paper
19" x 25"
2021

Mia Rambo

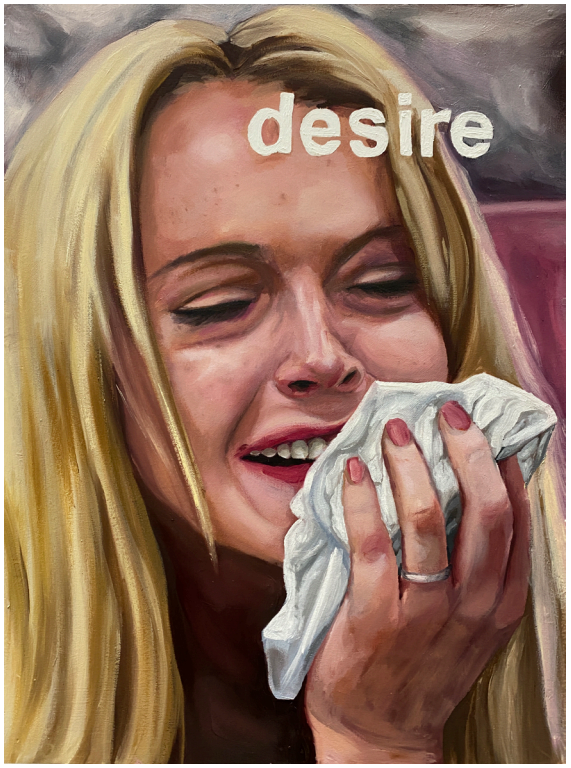
@miaramboart

Claire Thompson

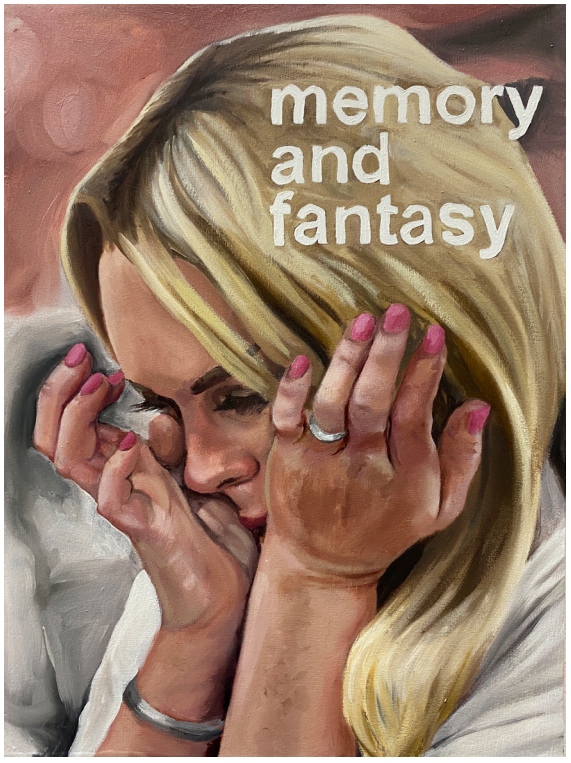
@clairewitchproject1999
clairethompsonart.com

I am the puppy in your dreams.

Britney just before the incident (i am following god's light so hard rn)
oil on panel
8" x 10"
2021



Lindsay 1 (desire)
oil on panel
12" x 16"
2021



Lindsay 2 (memory and fantasy)
oil on panel
12" x 16"
2021

Misha Lozovoy/YOVOZOL

@yovozol
yovozol.com
youtube.com/yovozol

MARCH — **COBRA SWAY - HEAVY EYES**

APRIL — **SUGAR CANDY MOUNTAIN - RUNNING FROM FIRE**

MAY — **TABI GERVIS - SECOND BEST**

JUNE — **50THANKYOU - BOAT**

JULY — **SOLAR SAM - LET GO**

AUGUST — **KENT OSBORNE - OBSOLETE**

SEPTEMBER — **GRIM REEF - MISS SWINDLE**

MUSIC VIDEOS DIRECTED BY YOVOZOL

media

sQecial

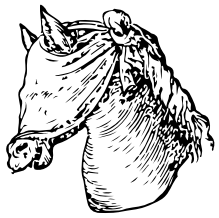
books
gifts
oddities

PARA TODO EL MUNDO

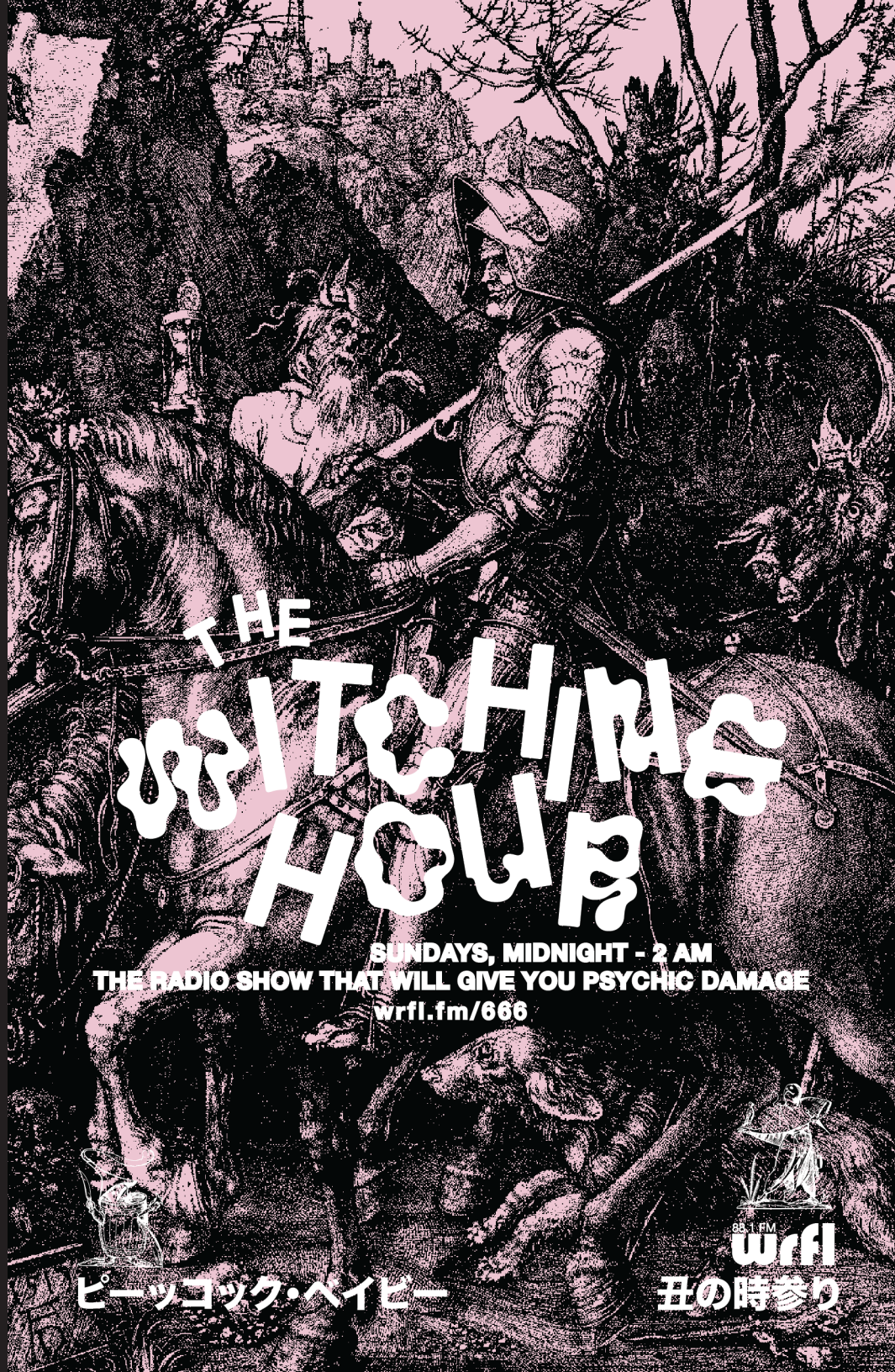
88.1 FM
WRFL
signal boost
with tyler marie
fridays 10pm to midnight
art by
ARTHAUS
ILLUSTRATION

RADIO FREE LEXINGT
88.1 FM
WRFL
NAV TO
TREVOR
WHA
EVER
THE HEAVYSET!
with Cas9 x Trevor Whatever
WE LOVE YOU, LEXINGTON
SAT
2-5A
WRFL
HVYST
make it rain

Fall 2021 Programming Schedule

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
midnight - 1 am	The Witching Hour	Hearing With Your Ears	Matt's Metal Mortuary	Lukie Goes Green	Frannie Pack	Male Manipulator Music	Real Vampire Hours
1 - 2 am							
2 - 3 am		yuck!		The Jobba Jam			THE HEAVYSET
3 - 4 am							
4 - 5 am							
5 - 6 am							
6 - 7 am							
7 - 8 am	Indeterminate Reality Show	Second-Order Metaphor	Jing	Golden Hour(s)	Just Like Heaven	Nothing is Wrong	
8 - 9 am							
9 - 10 am	Neverland Ballroom	Democracy Now!					Ages 3 & Up
10 - 11 am		Jazzarama	Vinyl Interiors	Dave's Deep Dives	Trivial Thursdays	Kenleigh	Blue Yodel #9
11 am - noon							
noon - 1 pm	Down the Hatch	The Happy Hour	Right Place, Wrong Time	The Humpday Bump!	Sam's Jazz and Country Show	Green Talks	
1 - 2 pm							
2 - 3 pm	Static Shift		Cold Hours		Love Love Love	Emmy J and the Stars	Something Completely Different
3 - 4 pm							
4 - 5 pm	The World Beat	Asleep at the Wheel	Ride on Time	Campus Voices	Russian Radio	Where My Soul Wanders	All Things Heavy
5 - 6 pm							
6 - 7 pm	Generations of Jazz	GRIDLOCK	The Creek	The Last Resort	The Matterhorn Mix	Phantom Power Double Hour	El Tren Latino
7 - 8 pm							
8 - 9 pm	The Cutting Room Floor	The Pacobilly Hour	Lipstick is Optional	WRFL Live	Unkle Foddy	Missed Connections	WRFL Psychedelicatessen
9 - 10 pm							
10 - 11 pm	Pulp	Old School Hip-Hop	Sheltowee Traces	Identity Crisis	The Musical Box	Signal Boost	Serious Moonlite
11 pm - midnight							

LAME
a socialist podcast
about Lexington
@LAMEpod
LAMEpod.com


THE
WITCHING
HOUR
SUNDAYS, MIDNIGHT - 2 AM
THE RADIO SHOW THAT WILL GIVE YOU PSYCHIC DAMAGE
wrfl.fm/666
88.1 FM
WRFL
ピーッコック・ベイビー
丑の時参り

An interview with

Futurebum

on the eve of the release of *A Mercurial River*

by Matt Gibson

Life can be unpredictable. When you're an experimental electronic musician on a five-year international exploration in midst of a global pandemic, life can be very unpredictable. I had the chance to talk travel, music, and Chinese history with Lexpatriate Tristin Morin, known in electronic music circles as the Futurebum.

Matt Gibons: So what's new in the world of that Futurebum?

Futurebum: Oh man, that's a great question. I've been mostly living in flux since the world came to halt and traveling visa to visa for over a year and a half now. In total, I'm eight countries deep since the pandemic began. I've been traveling around Transylvania for the past couple months. So the bulk of *A Mercurial River*, I'd written and recorded under lockdown in China, leading up to the pandemic. Since then, I've been making tweaks and adding to the mixes during my travels to tighten it up for the eventual release.

MG: The new album, *A Mercurial River*, carries a connection to Emperor Qin Shi Huang, the first Emperor of China. What's the genesis of the connection between his story and your music?

Futurebum: So leading up to the pandemic, I had been living in Xi'an (China). The main reason that I'd moved up that way was to spend some time at the Terracotta Warriors excavation site and learn more about Emperor Qin Shi Huang. Even just the surface level knowledge that I knew at that time surrounding his story had blown me away.

Emperor Qin was this larger than life figure that lived around the mid to early 200s BCE. The guy had built this massive empire and was particularly obsessed with becoming immortal. He had two hundred palaces, all connected via a patchwork of underground tunnels that he would use for travel due to his severe paranoia, much of which was based in valid fear. Qin certainly had plenty of enemies. But it was also partly due to the fact that he'd been spiking his wine with mercury, as well as taking mercury pills, after being told by his personal alchemist that this may be the elixir of life.

What he thought could give him eternal life ended up driving him mad and would eventually spell his death. Towards the end of his life, Qin decided that it would be a good idea to dictate an order. Upon his untimely death, all of his standing army (more than 8,000 soldiers), along with thousands of his concubines and many more would be slaughtered. This way he would have an entourage of spirits to protect and entertain him in the afterlife. His closest advisor convinced him that rather than having them all killed, he could perhaps have clay statues of each individual built - including details down to specific clothing and even birth marks. He had a wizard agree to animate the clay figures in such a way that Qin would have all of the same protections in the afterlife. This is why we have the Terracotta Warrior site on the outskirts of Xi'an.

Just behind the warrior site lies Mount Li. This is where Emperor Qin's tomb still sits untouched. The legend is that within the mountain tomb, Qin had requested that his people construct a man-made river of mercury surrounding his body. When the modern-day Chinese government ran tests on the exterior soil of Mount Li, they discovered that it is in fact quite mercury rich. As a result, the Chinese government chose not to excavate, partly out of fear that they might release a river of mercury onto the surrounding area and partly based in other superstitions surrounding the tomb. There's a lot more to Qin's story, but I've already been a bit long winded, so I'll leave it there.

My concept with *A Mercurial River* takes place in the moment when Emperor Qin parted from his body on September 10th, 210 BCE and ventured into the void. I wanted to take what I learned from his story and weave it into the spirit realm, imagining what his journey beyond the world that we know might look like. Also, I wanted to draw parallels from the insanity and paranoia leading up to his passing with the new landscape that this virus has spun us all into collectively.

MG: Your music is highly textural; at any given point it seems like there are countless layers of interweaving sounds. How deep do they go? What kinds of combinations of organic sounds, found sounds, and electronically-generated sounds do you use?

Futurebum: A lot of this album was built on samples that I gathered from traveling around different provinces in China. In terms of the gear that I was using in Xi'an when I first began recording, it was mostly analog pieces. I used a Grendel Drone Commander, which is a devastating low-end Oscillating drone box. I worked a lot with the Critter and Guitari Pocket Piano synth, as well as an old Teenage Engineering OP-1 in tandem with a Korg Monologue synth. Beat-wise, I used a combination of a Korg Volca beats, chopping up the sequences and mixing them with experimental percussion resamples that I'd made in my apartment at that time.

The opening sequence of *The antlered oracle speaks* was built from a sample of a chanting monk that I recorded at a monastery in Suzhou. I ran it through Borderlands. Mangling it and creating a percussive tone, I was mostly reaching for an unknown language speaking from an ethereal realm.

In *Kill Fusu*, I used a mix of sequenced beats that I spread out using the Paul Stretch software, along with about twenty different sized metal triangles that I'd hung all over my apartment and hit with various objects. I wanted to create the feeling of the evil intent coming from Qin's youngest son who had forged a letter and sent it to his older brother Fusu, demanding that he commit suicide, thus making Fusu's younger brother the new emperor. The track is meant to be an internal battle that Fusu is experiencing in his final moments as he chooses to follow in the demands of the forged letter, still under the impression that his now deceased father was still alive and well.

I'm afraid of buildings contains samples that I recorded from some of my students back when I was living in Hainan, China. They were reading aloud from a unit in their books that was based on different architecture around the world. At the time that I recorded the track, China had just undergone a full lockdown and it was not yet a pandemic. I was allowed to leave my apartment once every 3-4 days, only to the pharmacy or grocery store, where I had to bring my passport and fill out paperwork in order to enter. Every apartment was guarded by a man in a hazmat suit and the paranoia of contracting this new and unknown virus had started to set in. I wanted to begin drawing from the parallels of my own paranoia along with that of Emperor Qin's, since I had been so immersed in reading about it at that time.

The only feature on the album is on *The Hun Triplets*. My counterpart (Charles F. Moreland III) in Tryptamine, provided the haunting Burroughs-esque instrumentation on this one. Right before the pandemic, Charles and his wife moved from Kentucky to Nepal. So all of the instrumentation that he added was from Nepali instruments that he's acquired and taught himself how to play. I wanted this track to feel like a bardo or a kind of liminal stasis, leading the listener back into the spirit realm with where Qin resided.

On the final track, *Liquid prefecture*, the listener finally enters Emperor Qin's tomb within Mount Li, from the vantage point of Qin himself revisiting the site, no longer as a body and closing out the record. I used a handful of different mics in my apartment, with close-up placement on furniture to achieve the sounds that might come seeping out from the ancient red liquid mass. By running different objects softly across the couch and my bed, I then used those recordings in post, resampling them in Borderlands while others I layered over top using the Paul Stretch software. The result was a living, breathing river of mercury.

MG: When people think about music from Kentucky, it's rare that they're thinking about

experimental electronic music. Do you feel like there's anything about your home state represented in your music, or is your art removed from a sense of place?

Futurebum: Coming up in Lexington musically, I couldn't have asked for a better breeding ground in terms of developing as a musician and meeting kindred sound explorers. I think back to the days of The Dame, just how incredible the scene was and how most of us sort of took it as rote. The list of brilliant artists making music in Lexington really is a long and exhaustive one. Of course, I totally agree that people outside of that scene wouldn't expect Kentucky to harbor such a heady spectrum, which is also what makes Lexington so great.

So at this point, I'm five years removed from the states and most of that time has been spent living in Asia, first moving to Vietnam and later on settling in China. I can't explain why, but I feel much more rooted in Asia than I ever have in the states. There's so much inspiration to be had on that end of the globe and no shortage of mystical aspects to explore. My previous release, *Zomia*, was built on samples from experiences that I had working with various ethnic minorities all over Southeast Asia (mostly Laos, Cambodia, and Vietnam). I recorded different ceremonies that all dealt with the supernatural realm in some manner. My hope was to create a frequency landscape that could thread that needle and connect the listener to the different cultures I'd been lucky enough to experience, more-so on the paranormal side of the coin rather than an anthropological angle.

MG: Back in August you auctioned off a couple of pieces as NFTs to raise donations for the people's struggle in Myanmar. Can you tell us a little more about what's going on there?

Futurebum: Absolutely. So after leaving China in February of 2020, I spent a brief stint in Thailand and then from there I happened to fly into Myanmar two days before they closed down their borders due to COVID. I'd visited Myanmar three years prior to that and was more than happy to be stuck within their borders for a second run. It ended up being a six month stay, half in Mandalay and the other half in Yangon. Burma is one of the most magical places on earth. From the sun-drenched streets of Yangon, heavy with the scent of betelnut and surrounded in golden pagodas, to the ancient town of Bagan. Imagine if the geography in Zelda was fully realized and open to explore - that's ancient Bagan. I fell in love not only with the country of Myanmar as a whole, but with the heart of the Burmese people.

Having a form of democracy for barely a decade, in February of 2021, it was yet again stolen from the Burmese people. In November of 2020, they held an election and Aung San Suu Kyi's party, the NLD (National League for Democracy), won by a landslide. The Junta Military, which is its own political opposition party, pulled the fake news card and staged a coup in the middle of the night, kidnapping Aung San Suu Kyi along with her colleagues in the NLD. Since then, the Junta military have been carrying out a brutal genocide against their own people, murdering protesters in the streets and surveilling the social media accounts of Burmese citizens in hopes to discover who might be part of the resistance.

During my six-month stay in Myanmar, I made many lifelong Burmese friends and still stay in contact as often as possible. One of my friends there is a brilliant local artist that has been making note of the tragic times that struck her country, via her art. When I told her that I wanted to spearhead a fundraiser and give the proceeds to the CDM (Civil Disobedience Movement) in Burma, she was fully on board. I had been sitting on a sample that I recorded one night in downtown Yangon of a father/daughter street musician duo performing. My bandmate (Charles F. Moreland III) in my other project, Tryptamine, worked with me to build on the sample. Using video from Ancient Bagan as a backdrop, Charles superimposed the image of the three-finger salute overtop, designed by the Burmese artist I made mention of earlier. They use the hunger games salute in Myanmar as a symbol of the resistance against the Junta. So that's the background of the NFT that was made for the recent fundraiser. We were able to raise 660,000 Myanmar Kyat ($400 USD) to help the cause. Not exactly Beeple money, but not bad.

MG: You've been largely transient through most of the pandemic. What's your gear setup like to be able to make music while continually crossing international borders?

Futurebum: Sadly, I still have sixteen boxes in China being stored at the moment, mostly consisting of music gear that I miss dearly. When I left China, I hadn't given any thought to a possible pandemic looming ahead. I packed a small backpack with one week's worth of clothes and my laptop. Now eight countries later, I've acquired a handful of gear from different cities that I've lived in.

From Myanmar, I spent the next six months of the pandemic living in Turkey, before ultimately getting deported (that's another story for another time). Based mainly in Istanbul, I was able to scoop up a Kaossilator Pro along with the largely slept on Z.Vex Mastotron guitar pedal. For those not up on it, this is a thicc square wave silicon fuzz pedal that also allows you to dial in a sub octave. It's nasty with a guitar. Running it into the drum sequencers and synths of the Kaossilator, it gets you into heavy Tobaxxo territory.

In Albania, I bought a used iPad that I've been using as a workhorse. If there are any electronic artists reading this, I'd highly recommend a piece of software called Borderlands. It's a bizarre granular synthesis/live sampling tool that functions as a series of interactive nodes. I also use the hell out of Koala (shout out to Lofidel for the tip). It's basically a replica of the Roland SP-404 sampler, except digital (so more pads than you could ever need for triggering) and also far better on-board effects than the physical SP-404 or 303. Lastly, iPad-wise, I'd strongly recommend all three of the Moog synth apps (the Model-15, Animoog and the Model-D). As a former proud owner of various Moog products, these apps are terrifyingly good at doing exactly what their (not so travel friendly) analog brethren do, in addition to the extra bells and whistles that come along with the freedom of a digital application.

In Serbia, I scored one of those little Korg Volca Modular Synths. Being that it's battery operated, I can sit on a bus/train/flight and play with eight different modules and fifty patch points until I get to wherever I'm going. By the time I get in to my Airbnb, I have it set up for a specific sound and sequence to lay something down. It definitely beats doom scrolling through Zuckerberg's wasteland.

MG: What advice would you give someone in Lexington who is interested in traveling abroad?

Futurebum: I would say the best approach (if it's your first time leaving the states) would be to just go ahead and rip that band-aid off. You don't need to be wealthy to travel abroad, but it does help of course to have a money stream coming in while you're on the move. In my case, I've gone the digital nomad route and have been teaching online with a school based in China.

Living in different countries for the past five years has definitely taught me the importance of getting outside of your comfort zone. Try to keep your plans as fluid as possible. Things will inevitably fall apart and force you to shift gears on a dime from what you'd originally planned on. Make a loose skeleton of where you want to go and what you want to see in said country. I've done some traveling with friends or a partner from time to time, but solo travel is probably what I prefer the most. It leaves you much more wide-open for new experiences that you might not catch if you're with a group that already has an agenda for the trip.

I've gotten used to a routine where I begin to research the next country that I'm planning on moving to no less than two weeks before making the jump. Youtube has loads of "survival language" videos for any country you could imagine. I have a small journal where I jot down all of the key language points that I want to have in my brain when I get in (you don't want to be "that" American). I'd also recommend downloading a currency conversion app. I use one called "Converter+" and it seems to stay up to date on that front.

It goes without saying that living in COVID times has added new layers in terms of what you need to take into account before venturing off into another country. I would suggest that you keep close tabs on whatever restrictions said country has in place (they can change weekly in some cases). Make sure you're looking on their official government site to find that info. If you're looking for solid insight before you even touch down, I would recommend that you also search for an "expats in (insert country here)" group on Facebook and request an invite. That's been a huge resource for me, especially in terms of finding out anything from where to go for a PCR test, to just finding likeminded folks to hang out with.

Thanks so much for having me in this issue of RiFLe magazine btw! WRFL has always been such a beacon and I'm glad that I can tune in online from anywhere around the globe.

You can space-out to Futurebum's new album, A Mercurial River, *online at futurebum.bandcamp.com as well as on Spotify and iTunes. Follow Futurebum on IG to track his esoteric adventures at @that_futurebum*

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"Poetry imitates or reproduces the way knowledge or awareness comes to me, which is by fits and starts and by indirection. I don't think poetry arranged in neat patterns would reflect that situation." -John Ashbery

ACQUISITION

I found this framed collage on a "jaunk." This is a term I just made up and refuse to ever say out loud. When Walker Evans would go out scouring for little scraps and trinkets, he would call it "junking." If he were alive today to hear us say: "I am going antiquing," he would be absolutely peeved. And when you junk, you jaunt — you are driven to junk by frippery and the great, secret pleasure of searching for ***nothing in particular.***

DESCRIPTION

In a thrift store, somewhere, I found six black-and-white photographs of a herd of swans, framed intimately, side-by-side in two columns. The whole thing was put together with a loving, amateurish haste. Multiple layers of old glue, brittle tape, and foamcore keep me from opening up the frame and disturbing the arrangement. It is a frenzied eye fixed on a banal scene — some birds, existing, on water. The photographs show the swans sulkily addressing one another. Their heads hang in that falsely demurring way, like in old, moonlit headshots of Hollywood starlets. They disperse and congregate in a haphazard melody. A concrete wall and some jutting oblong steel hem them in. The photographs themselves are faded and blurry, and the glass they're behind is fogged, fuzzed and yellowed from years of being hung on walls. The scene feels like those parts in movies where the camera lowers slowly into a smoke-filled room to let you know you're being taken back to a time before "now." At some point, while under my care, one of the small metal brads holding the frame together fell and became trapped between the glass and the matte. It is annoying but perfectly placed, and makes a satisfying *"tnnnnk tnnnnk tnnnnk"* sound when you shake the frame.

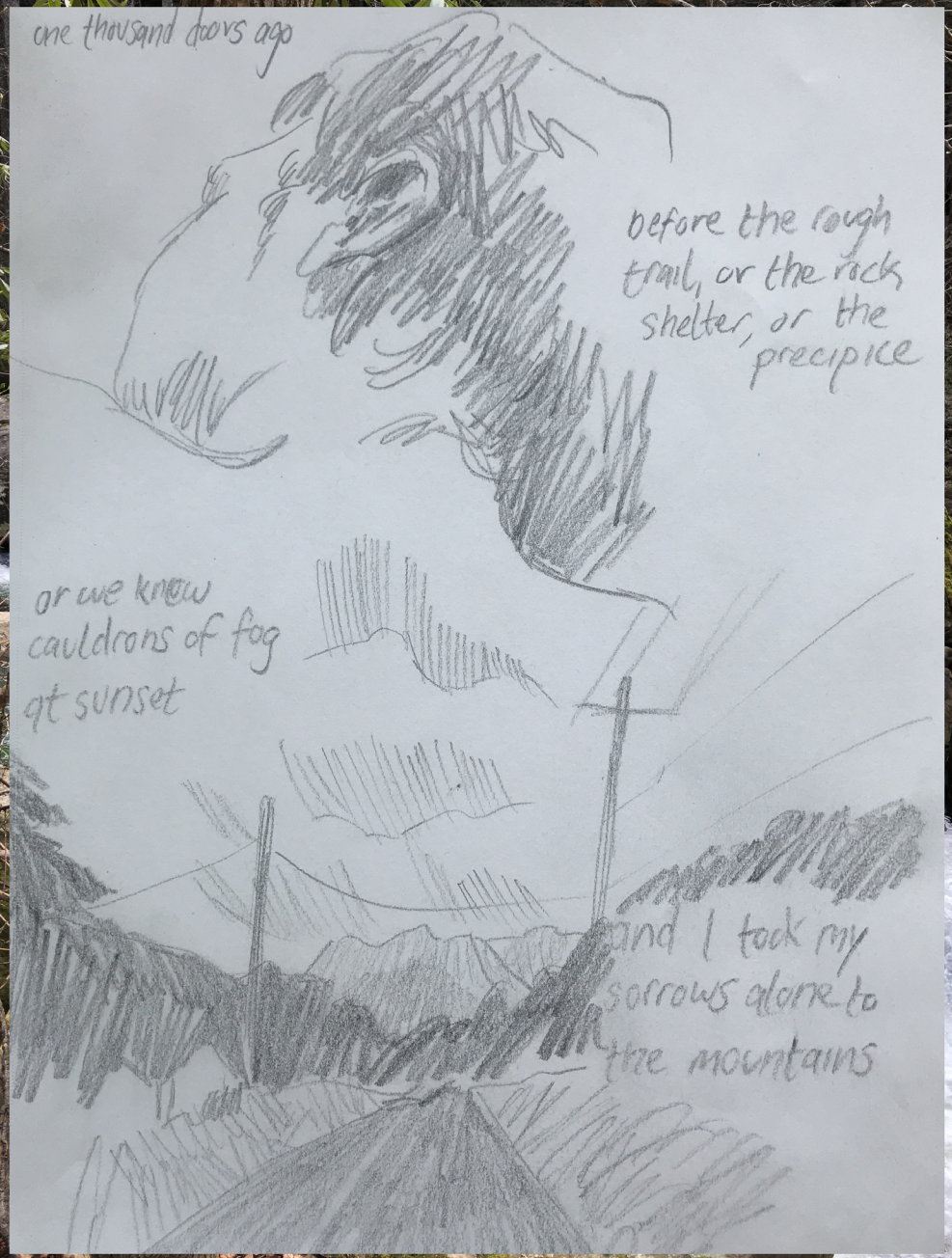
DISTRACTION

Whenever I look at these swans, I want to go immediately to associative remedies — take myself out of the uncomfortable, suspended moment commemorated on that day, on that walk, by someone with a camera, maybe fifty, sixty, or, I don't know, eighty years ago. I think of Swan Lake and try to remember how the theme goes: *daaDadaa da dada da*; tulle gathered as plumage, quick, tense bodies in precise arrangements. I think of Björk at the Oscars, Leda lying in the reed beds, and how these really pretty rude, haughty, animals have bluffed us. When I see a towel shaped like a swan resting on a pillow in an Airbnb ad, I know immediately that I could never sleep there. I think about googling "celebrities with pet swans" .... this seems like an under-reported eccentricity of the nouveau-riche. I think of the unspecific, dry grass of public parks, covered with goose poop (in the city, we call this nature and we are thrilled by its inconvenience). I want to know who took these photographs, who arranged them, and if they did it with sense or nonsense in mind.

RESIGNATION

This collage hangs just to the left of my desk at home, which is where most of us have become used to spending most of our days: at home, with our things. I look over at the swans more often than I look out the window next to my desk, which is above a courtyard garden that has gone slack and brown in the wet, hesitant cold of late November. The swan arrangement is the knowing center of the space in which I live, this creaky second floor studio in a grassy, subdued part of an otherwise grey and aloof city. I bash it with swells of scattered thoughts. I try to force meaning out of its form. I consult its erratic confidence. I am grateful, always, that it is a poem to nothing in particular.

- Ely Marris



resounds and ripples and hits me
like the wake on the shore
(singular whims of devotion)

The Velvet Rage
April/May/June 2020
during the practice sessions for their WRFL livestream and the recording of their second album *You Can't Do This To Us*, out now.

Erin's puzzle corner

Welcome to Erin's Puzzle Corner!
Back for round two, here are a few more puzzles for you to think about until we get to the Spring 2022 RiFLe! Solutions to this Puzzle Corner will be available in that edition.

Whether you're a serious puzzle solver, or just passing the time, I hope these puzzles bring you some entertainment at a time when everyone could use a little puzzle break from the world. ☺

For help with puzzles you can call **(859) 257-INFO** to reach the station, OR you can text **(859) 429-1376**.

For best results, especially with puzzles you might need to erase, try photocopying the pages so you can use a pencil! You can also download a digital copy of the RiFLe at **wrfl.fm/rifle**.

Feel free to let me know about any comments or suggestions for future puzzles!

1. Crossword

ACROSS

1. 90s hip-hop artist who released the album 'Me Against the World'
6. Insurance group located in San Antonio
10. Popular recreational vehicle for driving in mud
14. With white bark, it's the national tree of Russia
15. Thin slip or wedge primarily used in construction/home improvement
16. One of the sounds a train whistle makes
17. Canadian LGBT Advocacy organization founded in 1986
18. 'The capital of the south' in the Dominican Republic
19. Shocking sea creatures
20. Yearly celestial event that occurs in September
23. Another name for US military rations
24. Something foresters, ship captains, and computer programmers interact with regularly
25. An alternative to "wax on, wax off"...
28. ---
29. Celestial body whose name comes from 'month'
31. Central Indiana cultural center abbr.
32. Great Dane known for solving mysteries
36. Group of kin
37. A lens usually used to enlarge text (en Español)
38. 1988 NWA album 'Straight ___ Compton'
40. Hip-hop group that won the Australian Music Prize in 2014
41. 2 dimensional version of 12-down
42. Background tracks in movies, not necessarily orchestral
44. Eastern Bloc country name suffix
45. The most common version of this keeps your ears warm
47. Birth control method that does not involve a pill
48. Another way to say pulls
50. Prefix that includes composition and literature
51. Proprietary archival extension on Windows
54. Old English name for the beginning of the holiday season
58. Big hairdo that gained popularity in the 70s
60. Exclamation similar to "Eureka!"
61. Common phrase said after a mistake was made
62. This material is easily found for good kindling
63. Uncommon
64. The middle of the recycling trifecta
65. Devices that preceded smart phones
66. Fighting, often for competition
67. One of your senses you lose during a cold

DOWN

1. Popular construction material without a bottom flange
2. Turcic ethnic group located in East Asia
3. Another name for small talk
4. Organization formed in the 1920s to protect individual rights
5. Common location of titrations and reactions
6. This ethnic group from an ex-soviet state that borders Turkmenistan and Kazakhstan
7. Star of 1996 film Kazaam
8. North Japanese ethic group also known as Ezo
9. Figurines by Nintendo used for the 3DS and Wii U
10. Typically the highest card in a particular suit e.g"__ _ spades"
11. 90s TV show that claims "the truth is out there"
12. 3-dimensional version of 41-across abbr.
13. .../---/...
21. Japanese Agricultural Cooperative
22. Female member of the clergy
26. Japanese word meaning 'savory'
27. In case of an emergency, press this red button labeled "___"
28. Administration responsible for monitoring weather
29. Another name for a theme in music
30. "I missed the news, what happened?" abbr.
32. Keyboard character that can be either forward or backward
33. Magic that can be performed to cause misfortune to befall someone
34. Popular classical music format popularized by Alessandro Scarlatti
35. Like the beer, or Lizzie McGuire's Hilary
36. A PG swear word for "crap"
39. Acid responsible for proteins
43. Herb historically used as an antimicrobial
45. Original voice of Bugs Bunny "___" Blanc
46. People who show event attendees where to sit
49. Visual "diary entries" made popular by YouTube in the late 2000s
50. The opposite of old
51. Defense Against the Dark Arts Professor Lupin
52. "Look over there!" in pirate speak
53. Bridget Jones's Diary actress Zellweger
55. Common post high-school decision: "Take __ ___ year"
56. ___ Croft - Main character of tomb raider
57. Natural material primarily used in moisturizers and cosmetics
58. Organic compound critical for muscle contraction, alternatively a tennis organization
59. common email prefix, abbr.

2. Sudoku

Sudoku seems like it's an old game but it has only been around since the 1800s. The goal is to complete the grid using the following rules:

- Only use numbers 1-9
- Once a number has appeared in a column/row, it cannot appear again in that column/row
- Once a number has appeared in a 3x3 subgrid, it cannot appear again in that 3x3 grid.

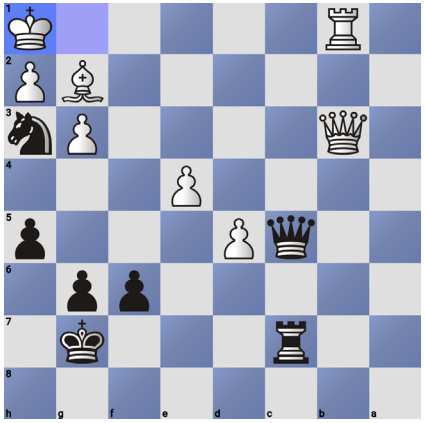
Give it a try and see how you like it!

		3						
8				3		6		
	9			1		3		4
		7		9			4	1
5			8	7				
				2		7		
								6
1	8			6				7
7		6		4				

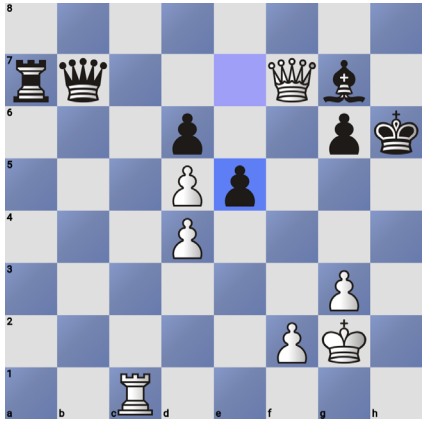
3. Chess tactic

Here are some more chess tactics for you to try this time. Remember that you also need to move for the other player.

These are some puzzles I had a lot of fun solving and I hope you do as well!



Mate in 2. Black to move.



Mate in 3. White to move.

4. Picross

Picross (formally Nonagram) puzzles are games at the fusion of art and logic!

The rules are simple:

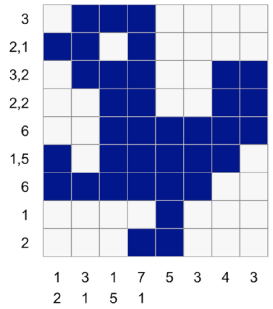
The goal is to create an image using the numbers on the rows and columns.

You can do this by filling a square however you like! Each row and column have numbers that tell you the sequence of filled in runs of squares.

In the duck example, notice how in the first row there are only 3 squares filled, which is why there is a 3 at the left of the row.

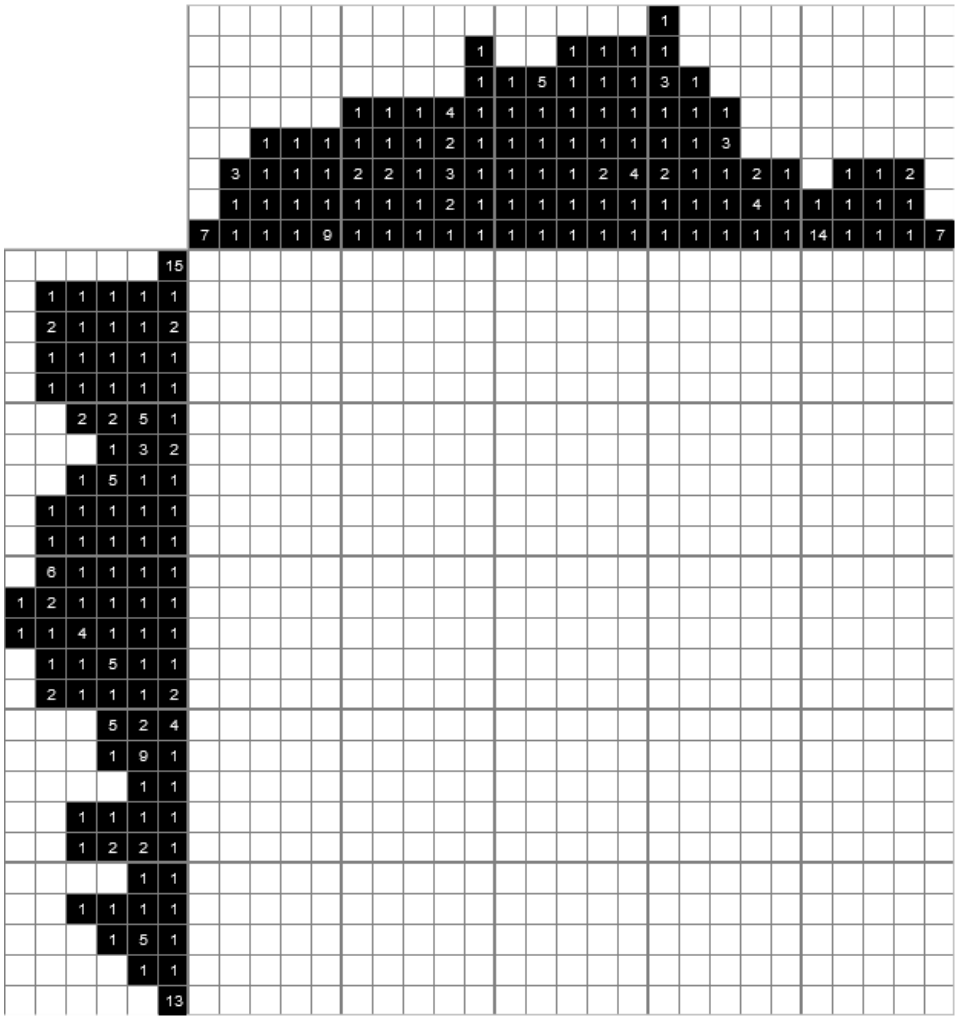
If we look at the bottom at the 1 7 column, those instructions are telling us that there is a run of 1 filled in square followed by a run of 7 filled in squares in that order (from bottom to top). You could not fill in a run of 7 then a run of 1.

Duck



Solving these can get pretty complex, but one helpful hint is that two runs can't touch each other. So in our example of the 1 7 column, the 1 is not allowed to touch the run of 7.

Try your hand at this one!



5. Four Forest Rangers

Four forest rangers leave their watchtowers at noon on March 7, 1988 for back country firefighting duty.

The first ranger returns to the watchtower every 4 weeks, the second every 8, third every 12, and the fourth every 16.

When did all four rangers meet again at the watchtower?

6. To Find a False Coin

This puzzle comes to us from *The Moscow Puzzles* by Boris A Kordemsky:

A. (An easy question) Of 9 coins of the same denomination, 8 weigh the same, and 1- a counterfeit- is lighter than the others. Given that you have a balance scale, and no weights, how can you find the counterfeit coin in only two weighings?

B. (A bit more difficult) The same as A but with 8 coins instead of 9.

C. (Difficult) Of 12 coins, 11 are the same weight and the counterfeit is either lighter or heavier. Given you still have a balance scale and no weights, how can you find the counterfeit coin in 3 weighings?

Extra Credit:

D. There's been a recent problem with quality consistency in carburetors from a certain automobile manufacturer. Your sister, a mechanic, comes up to you with 13 carburetors she has laying around in her shop and wants to know if any of the carburetors suffer from the quality control issue. Because of manufacturing defects, the bad carburetor will either be lighter or heaver than a standard one. Luckily she has a standard carburetor from the manufacturer you can use as a reference.

In no more than three weighings how can you tell if she brought you any defective carburetors?

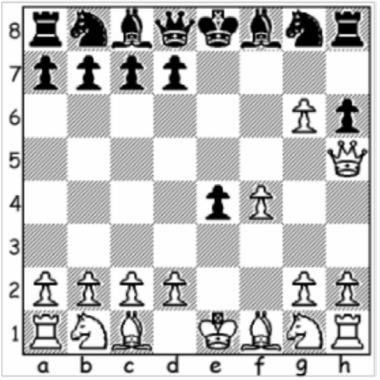
Solutions to the *Summer 2021* Erin's Puzzle Corner

Thank you to everyone who did Erin's Puzzle Corner in its debut RiFLe this summer! I've received a lot of positive messages from people across the city and state about it, and I'm glad you all enjoyed it so much!

The following are the solutions to the Summer 2021 RiFLe. If you had a hard time with some of the puzzles, don't be discouraged! It's amazing enough that you started the puzzles and gave them your best shot.

1. Crossword

2. Chess tactic



Mate in 3 moves- White to move:

1. g7+ Ke7
2. Qe5+ Kf7
3. gxh8=N!#

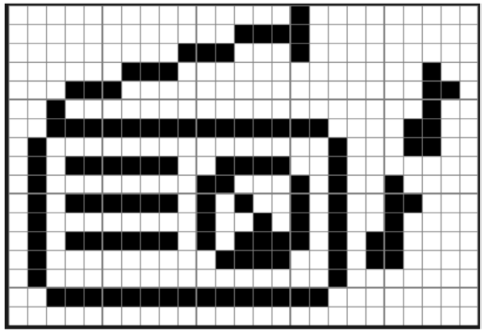
Explanation:

- White pawn moves to g7, opening queen to check
- Black king can only move to e7
- White queen moves to e5, check
- Black king moves to f7
- White pawn captures black rook on h8, promotes to a knight; checkmate

3. Sudoku

4	1	3	6	5	9	7	8	2
7	6	5	3	2	8	4	1	9
9	2	8	1	4	7	3	6	5
3	8	4	9	6	1	2	5	7
5	7	1	4	3	2	8	9	6
2	9	6	7	8	5	1	3	4
6	4	7	5	1	3	9	2	8
8	3	9	2	7	6	5	4	1
1	5	2	8	9	4	6	7	3

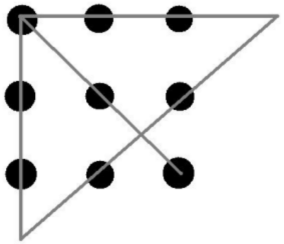
4. Picross



5. Magic Square

22	1	12	7
11	8	21	2
5	10	3	24
4	23	6	9

6. Dot Puzzle



7. Logic Puzzle

Answer: March 7

Solution:
When solving this problem, it is essential to have written out a table to compare the information given to Alyssa and Joanne:

	5	6	7	8	9	10	total:
January		x	x			x	3
February				x	x		2
March	x		x				2
April	x	x		x			3
total:	2	2	2	2	1	1	

Robert gave Alyssa the month of his birthday and Joanne the day of his birthday, but they both do not know Robert's all of the information to know when his birthday is. They had a conversation, of which the phrasing was important.

Alyssa: I don't know when Robert's birthday is, but I know that Joanne does not know, too.

This is a very important clue from Alyssa- she knows that Joanne does not know Robert's birthday, which reveals that Robert's birthday is not one with a singular date (i.e. February 9, January 10).

Otherwise, Joanne would know Robert's birthday right from the start.

And because Alyssa said this, we can also deduce that Robert did not tell her January or February as the month of his birthday. This is because those were the only two months with gimmes.

So in our table, we can remove those two months as possible contenders for Robert's birthday:

	5	6	7	8	9	10	total:
January							0
February							0
March	x		x				2
April	x	x		x			3
total:	2	1	1	1	0	0	

Back to the conversation between Joanne and Alyssa:

Joanne: At first I didn't know when Robert's birthday was, but I know now.

This is a critical piece of information from Joanne- she knows Robert's birthday based on the newly deduced information from Alyssa. This tells us that the date Robert told her could not have been the 5th. Otherwise Joanne would have said: I still do not know Robert's birthday.

We can definitively say that Joanne knows Robert's birthday and she was told either the 6th, 7th or 8th. Now the table becomes:

	5	6	7	8	9	10	total:
January							0
February							0
March			x				1
April		x		x			2
total:	0	1	1	1	0	0	

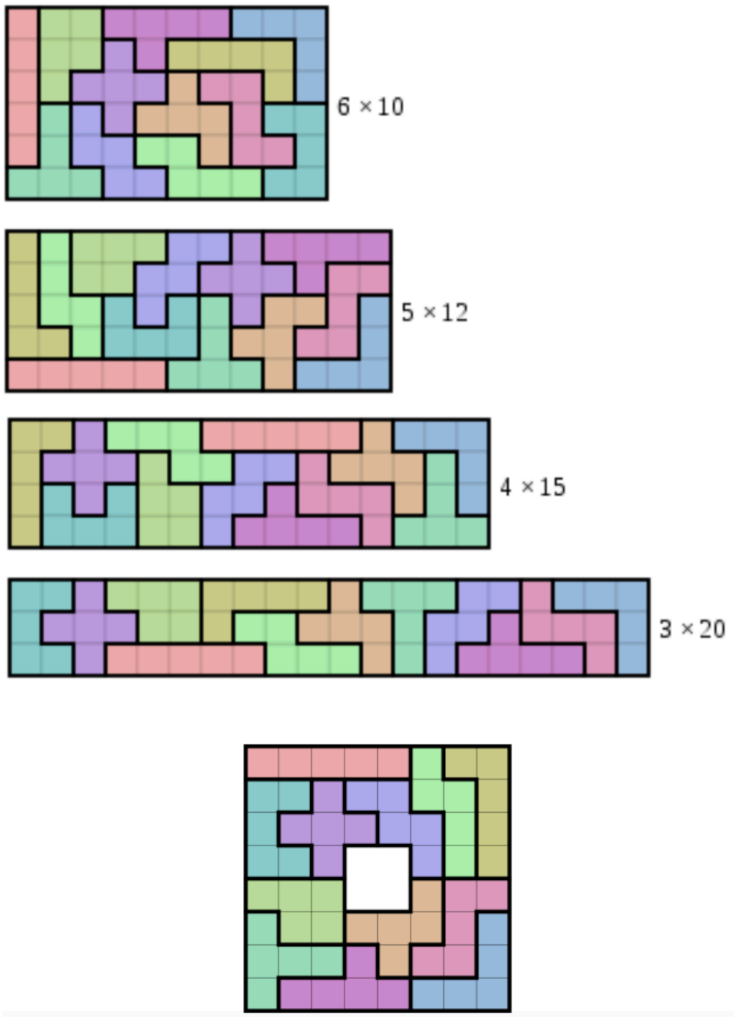
In the last part of the conversation we hear:

Alyssa: Then I also know when Robert's birthday is.

This indicates that she has a gimme! Given that Joanne only knew the month, we can see that April had 2 possible days, but March only had 1. Meaning that Robert's birthday must be March 7th.

Q.E.D. □

8. Pentominoes



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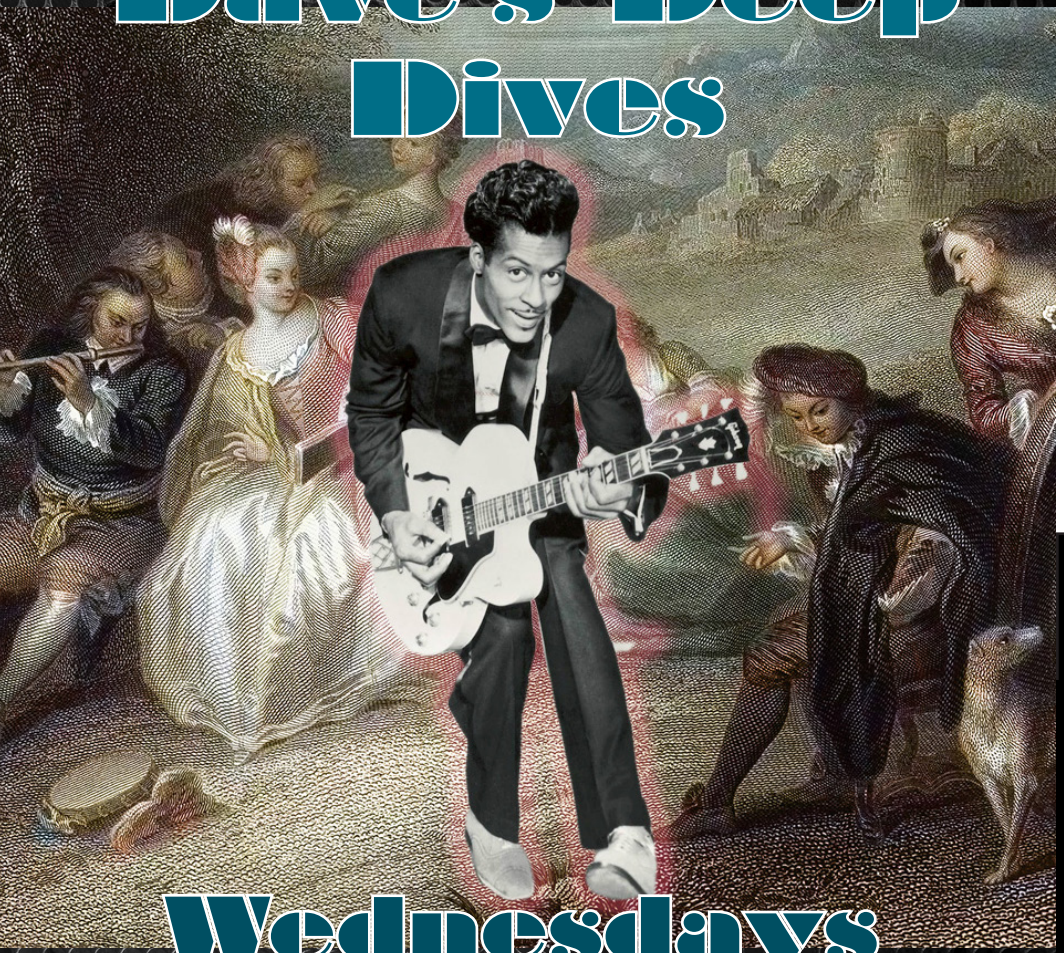

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FLOWER CHILD

wrfl film club

WRFL staff reviews Halloween favorites

Claire Thompson recommends...

The Shining (1980)

dir. Stanley Kubrick

You've always been the caretaker. Remember? Remember? Remember?

Mary Clark recommends...

Donnie Darko (2001)

dir. Richard Kelly

Trenton Upchurch recommends...

Friday the 13th (1980)

dir. Sean S. Cunningham

+ the entirety of the Friday the 13th franchise

Friday the 13th, basically all of the entire series, ranges from actual horror to sheer comedy with space serial killers in *Jason X*. I recommend all of them, for all reasons, forever.

Lexi O'Donnell recommends...

Murder Party (2007)

dir. Jeremy Saulnier

Both an amazing horror movie as well as a Halloween based one. If you like mediocre horror, you will love this. The premise is: a man shows up to a Halloween party he found a flier for on the street that says "murder party." When he arrives, the murder party is more literal than expected, as art students fighting for a grant plan to murder the man as a work of art. Chaos ensues. The ending is genuinely amazing and I can never get sick of watching it. I plan on dressing as one of the characters this year. You should put your eyes on it.

Camille Harn recommends...

Midsommar (2019)

dir. Ari Aster

I've seen this movie five or six times, and every single time I absolutely fall back in love with it.

Jing Zhang recommends...

The Addams Family (1991)

dir. Barry Sonnenfeld

Ian Harrison recommends...

First Reformed (2017)

dir. Paul Schrader

Worth it alone for Amanda Seyfried's terrifying performance as perhaps the best cinematic antagonist of the 2010's.

Kaelyn Harris recommends...

The Lost Boys (1987)

dir. Joel Schumacher

There's over-the-top fake blood, a fun soundtrack, and biker vampires. What more could you need?

Kristen Gould recommends...

Twitches (2005)

dir. Stuart Gillard

Alayna Tobo recommends...

Monster House (2006)

dir. Gil Kenan

Rae Bandy recommends...

Corpse Bride (2005)

dir. Tim Burton

Aly Norton recommends...

Scooby-Doo! and the Witch's Ghost (1999)

dir. Jim Stenstrum

Johnna Warkentine recommends...

Train to Busan (2016)

dir. Yeon Sang-ho

Even as someone who honestly doesn't watch a lot of horror movies, I know that the first rule about such films is that they are never just about whatever simple horror propels the plot, but also whatever fears society or the makers of such movies feel are most immediate and important when they produce them. What then could a film about high-speed rail, one over-worked white-collar father, and most of all zombies be about? The answer, quite simply, is class warfare. Carried by amazing performances from pretty much the entire cast (though particularly and most-memorably Ma Dong-seok), in *Train to Busan,* director Yeon Sang-ho deftly ties together popular action movie elements typical of the genre along with his deeper thoughts about the state of South Korea under its modern US-backed neoliberal capitalist regime to brilliant effect. The horror of the movie hinges on premises we've seen before: a sudden outbreak of a mysterious illness, zombies that are taking over the country, and the utter shock and disbelief of the ones who live on. We follow a group of passengers who were swept up in the chaos and are now trapped together on a high-speed train heading to what they hope is a quarantine zone. What to pay attention to is the zombies, the blood, the gore, and the immediacy of it all yes, but truly it's the decisions the passengers make about survival, that is who deserves to survive and who does not as well as their rationale for these decisions, that is central to understanding what I think is the emotional and intellectual core of the film as well as the class tensions director Yeon so wants to illustrate and speak about.

Lucas Manning recommends...

Sweeney Todd (2007)

dir. Tim Burton

thanks for reading

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